

The Charm of Studied Simplicity

BY SARA MARSHALL COOK



Novelty Woolens

THE styles brought out at this time of the year in a very large measure predate the fashions of the coming autumn. Women have proved that their tastes in dress are simple, for out of the multitude of ideas constantly launched, and many of them pushed to the utmost, those embodying simplicity invariably take a firm hold. The greatest successes known in the history of dressmaking have been made in recent years by designers who worked along these lines. Those who have eschewed complication and held to an almost stern simplicity have been the ones whose models have had the greatest vitality and endurance.

No stronger current has run through the stream of fashions during the last few years than the Vionnet genre or type of dress. It never can be said of Vionnet's models that they definitely date themselves, as do most fashions that rage for a time. They are beautiful, artistic and becoming, and no one can deny that they are enduring. Women who have become accustomed to this type of dress continue from season to season to have a similar thing, and often in ordering a model have the same style copied two or three times, the only difference being in the color.

Tan the Shade and Crepe the Fabric

THE strong point in Vionnet's line is that the dresses are so simple in effect that they look almost as if the wearer had made the dress herself. However, the studied simplicity is the result of a very original and frequently complicated manner of handling fabrics. She is a master in the adjustment of straight, uncut lengths of material who realizes fully the beauty of allowing fabrics to fall in natural lines. It is largely because of this that she can do such wonderful things. In her dresses there is never a button or a hook visible. They seem to tie on or wrap the figure, though always with soft, easy flowing lines.

In materials crepe de Chine and crepe Romaine are still favorites, but they have a new ally in a very

light weight wool material of crepe weave, known as Crepella, which is now being used for hand-made dresses of the sort that have been so popular in crepe de Chine, voile and handkerchief linen. These show drawn work and Venetian ladder embroidery.

Two typical models of wool Crepella are sketched on this page. They are in a soft tan shade. This shade will be quite as popular as the material—Crepella.

A Material Suitable For Summer and Fall

IT SEEMS a contrariety that dress-makers should manifest so strong an interest in woolen materials at a season of the year when the mercury stands at its highest, but this novelty woolen, which is a Rodier creation, is lighter in weight than many crepe de Chines and is particularly suitable for dresses being made up at this time. It makes delightful frocks for the mountains or sea shore, and models made from this fine wool crepe need not be packed away for another season when one comes back to town, but will be found very serviceable throughout the autumn and winter.

They no doubt are an outcome of two fashions which developed into veritable crazes—that is, for the frocks made from materials of crepe weave and the hand-made lingerie dress carrying work of the type shown on the later models of crepella.

It is in keeping with the continued vogue for clothes of simple outline without applied ornamentation that the hand-made lingerie frock should become so much the fashion of the moment, for it may be said to be at the height of its season just now not only in this country, where quantities of models have been imported, but in Paris as well.

Paris dressmakers are making much of frocks of these types. It is interesting to note that such dresses in lingerie materials or made from wool fabrics in the styles suitable to lingerie dresses frequently are not made by the big dressmakers, but are bought from the small shops where unknown dressmakers create many beautiful things for which well known people often receive credit.

Hand-Drawn Work a Universal Trimming

HAND-DRAWN work is much more in evidence in many of the new styles than embroideries. One wonders how the worker can have

the patience to pull so many threads and put in so many intricate stitches. This work is done on crepe de Chine, crepe Georgette and on cotton and linen.

In cottons one finds voile, batiste and organdie made up in this way. The hand-drawn organdies are exquisite, and both the voiles and mousselines are extremely practical. Linens in both handkerchief and dress weights are used in the same way. One is not surprised at the number of dresses of this character being shown when considering how very adaptable they are.

Many of the organdies for mid-summer have embroidery of beautiful openwork pattern of the type known as broderie Anglaise. Very

lovely models are applied in colors, such as royal blue, jade green or coral pink on white. It is not unusual to see the applique outlined with a simple embroidery stitch.

Summer Evening Dresses That Bespeak Simplicity

ON LINEN frocks of plain color hand-drawn organdie ruffles and flutings are used. An attractive model consists of a chemise dress

of pale gray linen with an oval neckline embellished with a becoming ruffle of sheer organdie hemstitched at the edge. A similar ruffle continues down the side opening of the dress from the neck to the hem. A gray leather girdle is used on this model.

The passing of the important and much trimmed dress is even more noticeable in summer evening dresses than in those for daytime wear.

The type of dress known as an in-between dress—that is, one between a daytime and real evening gown—has taken the place to a large extent of the old-time evening gown, especially for summer wear.

Among the frocks decidedly in the picture of the moment—that is, in keeping with the straight, slender lines—is a model developed from crepe de Chine in one of the lovely new dull pink shades. The bodice

and skirt are cut in one piece. Two hanging panels are at either side of the skirt. They are about nine inches wide and fall from a low waistline to a few inches below the edge of the skirt. Slanting slightly down over the right hip is a rufflike girdle of pleated tulle in a matching shade centered with tiny pink flowers made of the crepe de Chine. The model slips on over the head, is sleeveless and has a straight-across neck.

Upper row, left to right—Sports dress of Rodier's wool Crepella, trimmed with drawn-work. The figure holds a Maria Guy hat of black horsehair braid and white grosgrain ribbon. Pink taffeta hat with standing folds of white organdie on the brim. Talbot hat of pink crepe de Chine and white horsehair with roseline plaques of white Georgette and taffeta. Lower row, left to right—Drecol's newest blue serge cape, which has a deep yoke from which the circular fullness falls in straight lines. Hand-made crepe de Chine dress showing the new form of Mexican drawn work together with finely pleated swinging panels. Renee model in gray crepe-satin with steel embroidery.